

INDIAN AESTHETIC PERSPECTIVES

Chapter - 2

Indian Aesthetic Theories

Dr. Sunitikumar chatterji, the late professor in his foreward to the Bengali Translation of visvanathan Acharya's Sahityadarpana by Dr. Bimala kanta mukhopadhyaya wrote on 15th May 1969 one the most profound aspects of the thought of India as part of its speculations in thd domain of the higher philosophy and the ultimate reality has been its criticism of literature in its intent, its scope and its expression. Indian dramaturgy, Indian Poetics, Indian Aesthtics are among the finest productions of the Indian mind and as in all other branches of Indian thought, in its desire to go to the fundamentals, we have here a great system of original endeavour to inraval the mytery of literary and aerthetic enjoyment and to find its rationate.

Poetry has been a very precious possession of the mankind from a very primitive period. Poetical production, obviously led to the development of a literary taste and the origin of the science of the Poetics". In poetics we are concerned with the effects of poetry in the mind of the man of literary taste and as such we are to examine certaion mental states. The merits of a poetical work is determined by this science on the basis of this mental states. It will be observed that the man of literary taste may very in temperament and the assessment of the merits and the nature of appeal of a certain poetical work may not be the same incase of all the readers. Poetics in so for as it has the states of mind as the subject of study falls at per with introspective psychology the claim of which to be called a science is very insecure in contrast with modern psychology. Thus, poetics is useful in so far as it embodies certaion broad generalisation on the nature of poetry and suggest some precisely porved mean and techinques for the production of better poetry.

India claims the distinction of having a long and glorious literary heritage. Sanskrit Kavyas were composed from as early a period as that of the Ramayana which marked the beginning of a more illustrious literary tradition.

Even Rigveda the earliest of all the extaht literary composition of the world, had good amount of poetic element and even now claims a good degree of poetic appeal.

This long literary heritage resulted in a standard literary taste and consequently there were very large number of work on poetics. These works had the already existing *Kavyas* as the objects of criticism or they formulated certain rules for composing good type of *Kavyas* and presented a theoretical discussion on the fundamental of *kavya* (the word *kavya* means not only poetical compositions in verse but also fiction, dramas and campus romances composed in mixed prose and verse). In English the term 'literature' is often used to mean the technical literatures also and the term poetry is used in a much restricted sense to mean only the literary compositions in verse. Hence the term '*Kavya*' is used here more conveniently to cover all the varieties of the type of fine art based on words and meaning.

Poetics is one of the three main branches of knowledge in which Indian scholarship has made significant contribution, the other two being grammar and philosophy. The earliest Indian scholars' formulations on poetry are seminal and Indian poetics presents a most fascinating and exciting area of Indian scholarship. Thomas Munro speaks highly of the comprehensive, thorough and systematic point of view enshrined in it. The great works produced by Indian scholars reveal the will and ability to develop a certain aesthetic theory in great detail, relating it to a metaphysical world-view on the one hand, and to a considerable amount of empirical data on the other. Their conclusions are undoubtedly the outcome of long close, professional observation and experience of art.

The insights of Indian aestheticians have remained unexplored owing to grave obstacles to communications. Their treatises are in Sanskrit and are written in a terse and difficult style. The texts bristle with linguistic technicalities and are not always free from obscurity. Their wealth of details, mystical, dross, quaint, terminology and abstruse discussions create insuperable barrier to a reader who is not well-versed in Sanskrit and has not been properly initiated to this type of study. A careful perusal of Indian poetics, however after weeding out its essential details, scholastic niceties, somewhat worn-out observations and unnecessary technicalities enmeshed in a dense opaque diction, will reveal profundity of Indian views on certain significant aspects of poetic creativity.

Indian poetics is far more profound than a system of rhetoric and in its highest reach, soars into aesthetics and linguistic philosophy. The field of poetics, as it developed in India, is full of logical, philosophical, epistemological, metaphysical and linguistic problems, a systematic study of which is likely to unfold new spheres of study and research. Indian ancient thinkers laid down excellent standards of literary taste and formulated an accurate theory of poetic expression.

Their finding reached their apex in the works of scholars like *Anandvardhana*, *Kuntaka* and *Abhinavagupta* which are still valid today and relatively novel to western thought and call for a systematic analysis.

Ransom calls poetry 'aesthetically organised language'. Indian aestheticians made the same point nearly thousand years ago with greater confidence. They have considered the language of poetry from various angles, and, as Krishnamoorthy points out, "the whole field of Sanskrit *alankarasastra* or poetics may be regarded as one continued attempt to unravel the mystery of beauty in poetic language"². Most of the Indian poets and scholars have attached considerable importance to the form of poetry some of them have considered the form of poetry even more significant than its content. *Bhoja* regards poetry as a specialized mode of Expression. In the prologue to *Karpuramanjari* *Rajashekara* also define poetry as a particular kind of speech (*uktivisesah kavyam*). He remarks: Neither is the idea the point nor the mere word but the manner of expressing that idea in word is the thing that makes for poetry. Citing *Udbhata's* observation, he again maintains in his *kavymimansa* that the subject matter is less important than the beautiful manner of poetic expression.

Modern scholars have established following schools and theories (1) The Rasa theory, (2) The Alamkara theory, (3) The Dhvani theory, (4) The vakrokti theory, (5) The Riti theory, (6) The Aucitya theory, (7) The anumana theory.

In the following lines we come to know about the theories mentioned above.

1. The Rasa Theory

The concept of *Rasa* in Indian literature is an indefinable realization. It suggests intense feeling with detachment. It covers two grounds, namely, a general notion and a technical meaning. *Rasa* has been expressed as flavour, by some scholars, 'aesthetic emotion' or other suitable terms of others. In the aesthetic context the word suggest the sense of 'taste' with special emphasis on universality. The word in its etymology has grown out of the Sanskrit root which means 'tasting'.

The theory of *Rasa* forms one of the most important aesthetic foundations of Sanskrit poetic. From its first appearance in the dramatic theory of *Bharata* down to its establishment as the 'Soul of poetry' in the work of *Visvanatha* there has been a steady working out of the idea through its fairly long course of history.

Sanskrit poetics started with *Bharatas Natyasastra* and after him *Bahama*, *Dandi*, *Vamana*, *Anandvardhana*, *Abhinavgupta*, *Kuntaka*, *Mammatta Bhatta*, *Visvanatha*, *Acharya Jagannatha*, *Acharya Bhattalollata* and many others contributed their learned views and commentaries. The eminent rhetorician *Visvanatha Acharya* who belonged to Orissa had said, "*Vakyam Rasatmakam Kavyam*" which means poetry is that arrangement of words which is changed with *rasa*, that is the aesthetic emotion. That *Rasa* is the soul of poetry was for the first time stated by *Anandvardhana*, who was known for his famous treatise '*Dhvanyaloka*'. Thus we find that *rasa* has been recognised as the essential constituent and essence of poetry since the time of *Bharata*. After him the tradition are *Rajsekshara*, *Abhinavgupta*, *Mahimbhatta* and *Visvanatha*, though it is apparent that *Anandvardhana*, *Mamatta* and *Jagannatha* too indirectly support this view with an accent in '*dhvani*'. Instead of mere *rasa* they call it *rasadhvani*.

Bharata, who is said to be the first exponent of this school is of the view that *rasa* is the essence of poetry, as is evident from his statement in the sixth chapter of his *Natyasastra*-

-- -- '*na hi rasadrata Kascidarthah pravartate*' - no meaning can proceed from speech in the absence of *rasa*. *Rasa* primarily means 'taste' or 'flavour' or 'relish' but metaphorically it means, the emotional experience of beauty in poetry and drama. But taste flavour, or relish none of these renderings seems to be adequate. The word *rasa* is the simplest and at the same time the most

bewildering expression in the Sanskrit language . It is the simplest in the sense that even an illiterate and unsophisticated person instantly comprehends its meaning, even though he may not be able to define it precisely. '*Rasa*' literally means, juice, essence of elixir, wheather the relish is of the arjans drinking of the *soma* juice or *yogi*'s communion with the cosmic soul; or the reader's delightful experience of a beautiful piece of literature it is *rasa*. *Bharata*'s explanation makes this abundantly clear. The sages ask him 'what is this commodity called *Rasa*? *Bharat*'s reply is cryptic - 'That which is relished is *rasa*. In fact whether we use the word in its association with the palate or the transcendental experiences of a *yogi* or the delight afforded by art, the word *rasa* indicates the pleasure that each class of people receive from their experience. It has been found that no comprehensive word or phrase is adequate to convey the full import of *rasa*. *Rasa* is actually the impression created on the mind of the sympathetic audience by the expression of *bhavas* and is an experience the individual is subject to, on account of this expression. The idea of *rasa* is unique to Indian poetics and dramatics and is essentially a creation of the Indian genius, so how ever much one may try to translate the word *rasa* such a translation has always been found to be yet wanting.⁴

Before proceeding further it is necessary to say a few words about the foundation of *Rasa*. It is based upon a particular view of psychology which holds that our personality is constituted, both towards its motivation and intellection, of a few primary emotion which lie deep in the subconscious or unconscious strata of our being these primary emotions are the anormous, the ludicrous, the pathetic, the heroic, the passionate, the fearful, the naceseating, the wondron. Other aesthetic psychologists have in later time added to it the peaceful or intellectual and devotional. Thee emotions are running in a permanent manner and may in that sense be called dominant emotions (*Sthayibhavas*). These dominant states that determine the particular internal temperaments are regarded as the dominant characteristics of those emotional states. It should be noted that no emotion is called *Rasa* unless it is aesthetically excited. when a young man falls in love with a young woman and his whole frame is shaken we cannot speak of him as being the subject of *Shringararasa* or when his son is dead and crying in tears, we can not speak of him that he is in the '*Karunaraa*'. *Rasa* is an emotion excited by artistic circumstances or situations.

Now let us find how our dominant emotions can roused by aethetic or artistic means? For this we are going to start with *Bharata* maxim from *Natyasastra* - '*vibhavanubhava-vyabhicarisamyogad-rasanispattih*⁵. It means that the realisation

of *rasa* results from the union of *vibhava*, *anubhava* and *vyabhicharibhava*. When the permanent emotions (*sthayibhavas*) unite in the various other emotions (*vibhavas*, *anubhavas*, *vyabhicaribhavas*) attain the quality of *rasa*. Thus this is the original outline of the theory as propounded by Bharata. The *sthayibhava* or the permanent emotion in a piece of literature is the basis of *rasa*. The essence of which lies in *asvada*. When the *vibhavas*, *anubhavas*, and the *vyabhicaribhavas* unite to awaken the *sthayibhava* it emerges as *rasa*.

To be able to understand the *rasa* sutra of *Bharata* and the process of realisation of *rasa*, let us turn to the detailed examination of the naturee of these emotions -

The *sthayibhavas*:

The *Sthayibhavas* are permanent or dominant moods which are made manifest within the heart of man of taste by the reading of *kavya* or the witnessing of a dramatic performance. These are eight in number, viz. *rati* (love), *hasya* (gaiety), *soka* (sorrow) *krodha* (anger), *utsaha* (ethusiasm), *bhaya* (fear), *Jugupsa* (repugnance), and *vismaya* (wonder). A ninth *sthayibhava* has been added by Abhinavagupya and Anandvardhana - *nirveda* (passiveness). These *sthayibhavas* are connected respectively with following sentiments (*rasa*) viz. *shringara*, *hasya*, *Karuna*, *vira*, *bhayanaka*, *bibhatsa*, *adbhuta* and *santa*.

Bharata explains that the *sthayibhavas* are the basis of *rasa* and are supreme among all the *bhavas* which are forty nine in number . Just as a king is supreme among men and a preceptor among his disciples, so is the *sthayibhava*, supreme among all *bhavas*. The *sthayibhava* constitutes the principal theme of a composition. It runs through all other emotions like the thread of a garland and cannot be overpowered by them. Rather the latter feed and strengthen it and help it emerge as *rasa*. Thus the *sthayibhavas* are the core of *rasa* theory as enunciated by *Bharata* and elaborated by his successors. The word *sthayibhava* has been variously interpreted as a permanent state, durable psychological state, mental affection sentiment permanent mood and emotion. And so we can say that *sthayibhavas* are the innate, abiding impulses or emotions or instinctive disposition about which Mc Dougall says:

Take away this instinctive dispositions with their powerful impulses and the organism would become incapable of activity of any kind it would be inert and motionless like wonderful clock-work whose mainspring had been removed or a steam engine whose fires had been drawn. These impulses are the mental forces

that maintain and shape all the life of individuals and societies and in them we are confronted with the central mystery of life and mind will'.⁷

The vibhavas :

Vibhava means the situation which is responsible to bring out *sthayibhavas*. It has two aspects - *alambana* and *uddipana*. In the mind of the person to which the *sthayibhavas* begin are known as *alambana vibhavas*. For example in the case of *rahi sthayibhava* the beloved is the *alambana*. She is the mainstay responsible for the arousal of the emotion of love. The spring season, the moon lit night, the soft breezes and the fragrance of flowers are the *uddipana* (or exciting situation). *Bhartrhari* has beautifully explained the role of *uddipana vibhavas* in the following verse : who is it that can avoid the excitement of passion in the midst of a lovely night of spring, when the air is full of agreeable smell, the boughs of trees are covered with fresh foliage, the sweet cooings of cuckoos are causing great sensation on the hearts and the within sweet is slightly perceptible on the cheeks of moon faced ladies.⁸ The *vibhavas*, by their very nature, are stimuli, they presuppose a mental disposition in the character upon whom they operate. Coleridge too was referring to the importance of our mental disposition which we wrote : Dejection - An Ode.

*We receive but what we give,
And in our life alone does nature give,
Ours is her wedding garment, ours her shroud;
Ah! from the soil itself must issue forth*

A light, a glory, a fair luminous cloud Enveloping the earth - - - And from the soil itself must there be sent A sweet and potent voice of its own birth,

Of all sweet sounds of life and element!

The Anubhavas :

Anubhavas suggest the effect which is seen upon the character after the emotions have been developed. *Bharatamuni* explains that *anubhava* is so called because it makes the spectators feel or experience the effect of *abhinaya* by means of words and gestures. Thus it speaks about the emotions experienced by the characters. For example we may quote the passionate outburst of the Moor on *Othello*, when stricken with remorse and anguish and weighed down by the death of his innocent wife at his own hands, he cries out :

*Whip me, Ye devoids,
 From the possession of his heavenly ight,
 Blow me about in winds I roast me in sulphur!
 Wash me in step-down gulfs of liquid fire!
 O Desdemona! Desdemona dead!
 (Shakespeare, Othello V-ii, lines 275-80)*

These manifestations of emotions, whether through words or gesture, are voluntary. They spring from the intension of the characters swayed by emotion, to communicate it to others. But there are some other manifestation which are involuntary such as perspiration, change of colour, trembling, hampilation.

The vyabhicari bhavas :

Vyabhicaribhavas are transitory mental states. They strike the mind in a feeling manner in course of experiencing a permanent mood. Although they are mental states they may be acted out in a manner so as to make others know about their occurrence. *Bharata* explains that in word '*vyabhicari*' '*vi*' and '*abhi*', are prefixed and the root '*cari*' means 'to make', since they move in relation to the principal emotion and help it emerge as sentiment (*rasa*) they are called '*vyabhicari*'. They are thirty three in number - passiveness (*nirveda*), weakness (*glani*), Indolence (*alasya*), depression (*dainya*), Anxiety (*cinta*), Despair (*visada*), etc. Although *Bharata* numbered them thirty three, there may be many more transient emotions accompanying the principal one. Important thing to note is that they spring out of the principal emotions and ultimately merge into it. These transient emotion in Drama are like the waves and bubbles that appear and disappear as the mighty stream of the dominant emotion flow on, smiling and rippling and dancing. This can be explained from a passage in *The Merchant of Venice*, when *Bassanio* announces his choice of the right Casket, *Portia* remarks to herself :

*How all the other passions fleet to air
 As doubtful thoughts, and rash embraced despair,
 As shuddering fear and green eyed jealousy,
 O love, be moderate, all else they ecstasies,
 In measure rain thy joy, scant this excess.*

Thus we find that the realisation of *rasa* is the result of the union of the *sthayibhava* with *vibhava*, *anubhava* and *vyabhicaribhava*. The realisation of *rasa* is a state of mind or an experience of a sentiment and the reader too, like any other person, is said to have the suggested meaning as *Rasa* is *rasa* of a particular sentiment which from the reading of its contents the sentiment is felt as being a part of the heart of the readers. It is the unusual way of the world of poetry that a continued experiencing of the same feeling of pathos *Rasa* leads to an *anubhava*.

The basic thing to note about the theory of *rasa* is that it draws a clear distinction between real life experience and art experience. Art experience is non-ordinary. It transports us from this mundane world of unalloyed beauty and bliss. That is why a *sahridaya* derives aesthetic pleasure from not only *srngara rasa* but also from *Karuna rasa*. It is a universal experience or a response of a *sahridaya* to a creative piece of art unless the reader possesses in an adequate degree intellectual and emotional equipment, he may not be able to establish that rapport with the poet which is essential for the realisation of *rasa* by him. He must be *samandharma* i.e. of the nature of poet himself. *Rasa* as has already been emphasized is a subjective experience and presupposes a degree of culture, imagination and training in the reader. Only a *Sahridaya* (having a feeling heart) or a *sumanas* (having a brained mind) can gain access to the magic world of poetry.

Thus we came to the conclusion that *rasa* is a contemplative creative experience and not 'running amuck' of emotion.

Now we shall explain the determinants (*vibhava*) the consequents (*anubhava*) the transitory states (*vyabhicari*) of the different sentiments (*Rasas*).

(1) *Shringara Rasa* : has been given highest honour ever since the beginning of the poetics. In words of *Bharat* whatever is sacred, placid, pure and worth seeing can be compared to *Shringara Rasa*. According to *Rudrate*, 'No other *rasa* is capable of producing that bliss, of pleasure which the *shringara rasa* does'.

The *sthayibhava* of the erotic sentiment is amour (*rahi*, love). The *alambanavibhava* are the hero and the heroine. The men, Sandal, the swarm of the bees, youth, solitude, the songs of the cuckoo etc. are the *uddipana vibhavas*. The side glances, twisting of limbs, knitting of the brows, etc. are the *anubhavas*. Leaving aside, fight (*irasa*) etc. are *vyabhicaribhavas*.

(2) *Karuna Rasa* : A Sahrdaya derives aesthetic pleasure not only from the *sringara rasa*, *hasya rasa*, etc. but from *karuna bhayanaka* also. *Karuna* (pathos) is much more pleasurable because of its unusual power to meet the human heart.

'Of course only a competent poet with a profound understanding of human heart and of the mysterious realm of words can make his theme come to life and evoke the sentiment of pathos.' 9

Following is the definition of *Karuna rasa* - The loss of the desired and obtainment of underired are the cause of *Karuna rasa*. Grief (soka) is its *sthayibhava*, the deased person is its *alambaha*, the reference to the lost person's merits, offering libation to him, are the *uddipana-vibhavas*, causing destiny, stupefaction, etc. are the *anubhava*, Disgust, anxiety, uneasiness, etc. are *vayabhicari bhavas*.

(3) *Hasya Rasa* : the comic (*hasya*) sentiment has as it basis the dominant emotion of laughter. This is created by the *vibhavas* such as showing unseemly dress or ornaments, impudence, greediness, quarrel, defective limbs, etc. throbbing of the lips, the nose and the cheek, perspration, colour of face etc. are *anubhavas*. Indolence, drawsiness, sleep, envy, etc. are *vyabhicaribhavas*.

(4) *Raudra Rasa* : The *sthayibhava* of *raudra rasa* is anger *Krodha*. The *alambana vibhava* are anger, rape, abuse, insult, threatening, jealousy, etc. beating, broaking crushing, cutting, etc. are *unddipana vibhavas*. The Red eyes, knitting of eyebrows, biting of lips, pressing one hand with other are the *anubhavas*. The *vyabhicaribhavas* are presence of mind, determination, energy, restlessness, trembling, etc.

(5) *Vira rasa* : the *sthavibhava* or *vira rasa* is zeal (*utsaha*). Perseverence, diplomacy, discipline, military trength, etc. are *vibhavas*. Firmness, patience, heroism, are *anubhavas*. Contentment, judgement, pride agitation, energy ferocity, etc. are *vyabhicaribhavas*.

(6) *Bhayanaka rasa* : Fear is the *sthayibhava* of this sentiment. Hideous noise, sight of ghosts, panic and anxiety, sight of death, etc. are *vibhavas*. *Anubhavas* are trembling of hands and feet, change of colour and loss of voice. Its *vyabhicaribhavas* are paralysis, trembling, fear, dejection, agitation, restlessness, etc.

(7) *Bibhastsa rasa* : Its *sthayibhava* is disgust. The *vibhavas* are hearing

of unpleasant, offensive, impure and harmful things. *Anubhavas* are stopping the movement of all the limbs, narrowing down of the mouth vomiting, pitting, etc. Epilepsy, delusion, fainting, sickness, death, etc. are *vyabharibhavas*.

(8) *Adbhuta rasa* - Astonishment is the *sthayibhava*, sight of heavenly beings or events, attainment of desired objects, seeing a magical act are the *vibhavas*. Wide opening of eyes, tears of joy, littering words of appropriation, etc. are *anubhavas*. *Vyabharibhavas* are weeping, hurry in activity, choking of voice, etc.

(9) *Santa Rasa* : Nirveda is its *sthayibhava*. Reason showing this world is false and full of illusions are *vibhavas*. The struggle of saintly and meditative individuals are *anubhavas*. Anxiety, delight, etc. are the *vyabharibhava*.

REFERENCES

1. History of sanskrit poetics , P.V. Kane, Pg. 317.
2. Studies in Indian Aesthetics and criticism, K. Krishna moorthy. P.22.
3. Aristotle & Bharata, A comparative tudy of their theory of Drama, R.L. Singal, Pg. 28, Monograph on Bharata's Natyasastra, PSRappa Rao. Pg. 13
5. Natya Sastra, Bharata, Chp. VII.
6. History of sanskrit Poetics, S.K. dey, Pg. 22
7. History of Sanskrit Poetics, S.K.Dey, Pg. 28.
8. Sringara sataka, Bharthari , P. Gopinatha, Pg. 32
9. Aristotle & Bharata, A comparative study of their theory of Drama, R.L. Singal, Pg. 84

2. The Alankara Theory

The theory of *alankara* seems to have influenced poetic compositions in Sanskrit. Even the earliest *Mahakavyas*, as those of *Asvaghosa* seem to have followed some of the dicta incorporated in the teachings of the *alankara* theorists.¹ What ever poetic theories came to be vogue, in actual practice poets seem to have had the *alankara* theory always in mind. Though the theory of *alankaras* was the oldest in literary speculation, and was superceeded by theories of *rasa* and *dhvani*. Yet *alankara* was a subject dealt with even by the writers of comparatively recent times. For example, *Mammata* and *Visvanatha*, though they were followers of the *rasa-dhvani* theory, have devoted considerable space to *alankaras*. This would convey an idea of the extent of the influence that the *alankara* school exerted on poetry as well as on the theory of poetry.

Bhamaha, the author of *Kavyalamkara* was the first exponent of this school. After him came *Udbhata* and *Rudrata*. *Dandin* who is accepted to be an adherent of the *gunariti* school by consensus of opinion also devotes considerable space to the treatment of *alankaras*. So much so that his importance as an authority on *alankara* theory is of no mean magnitude.² Many later theorists, if they were attempting to cover the field of poetry comprehensively, always included a treatment of *alankaras* also. To mention a few, one may cite *Bhoja's Shringraprakash*, *Hemcandra's Kavyanusasana* and *Kesavamisra's Alankara Sekhara* alongwith *Mammata's Kavya Prakash* and *Visvanatha's Sahityadarpana* already mentioned. Apart from these, many treatises have been compiled dealing exclusively with *alankaras*, and one need mention only a few such as *Alamkarasavasva* of *Ruyyaka* and *Alamkarakaustubh* of *Visvesvara*, in addition to *Kuvalayananda* of *Appayya Diksita* already mentioned *Bhatti* (of *Bhattikavya* fame) can also be reckoned as an exponent of the *alankara* school though he was a poet. *Bhattikavya* the purpose of which was to narrate a story in verse and to supply examples for rules of grammar and poetics had devoted considerable attention to the entire set of *alankaras* in vogue at the time.

The meaning of the term '*alankara*' underwent several changes within the course of time. At first it was a generic term for ordinary figures of speech and of sound such as *Upama rupaka*, *Yamaka* etc. i.e. what we designate by the term '*alankara*' today. By the time of *Dandin*, the term had acquired a more extensive meaning and had come to designate any factor that produces poetic beauty (*Kavyasobha*) under this wide concept, everything that brought about poetic appeal (*Kavyagunas*) could be introduced. Then in next stage, *Vamana*

use the term synonymous with entire beauty in poetry, i.e. *Sundarya*.⁴ This gave the term a still wider connotation. Alongwith this change of meaning the theory of *alankara* also developed. But the term lost all its wider significance and came to mean a generic term for the two types of figures, viz. *arthalankaras* and *sahdalankaras*.

The supporters of the *alankara* school thought of poetry as having a body (*kavyasarira*) which required to be ornamented. This *Kavyasarira* on one hand and the set of poetic figure on the other, were two main separate real existence of poetry. The body consisted of a group of words which was not devoid of an agreeable idea.⁵ Hence, the body constituted of two basis elements - (1) sound (*śabda*) and (2) sense (*artha*). According to *Bhamaha*, what constituted *Kavya* was the combination of these two elements.⁶ But, this *Kavyasarira* of poetry never shines without proper ornaments in the form of poetic figures and hence they are essential. Just as the face of a damsel though beautiful, lacks lustre if unadorned, so is poetry.⁷ The employment of *alanakaras* is the characteristic feature of poetry the factor that converts the matter of fact, prosaic speech into poetic speech, and the criterion for judging its worth. While ordinary speech is straight and lacks ornamentation, poetry is marked by a striking turn of expression. Apart from the treatment of figures, the *alankara* theory also devoted attention to the incorporation of poetic qualities (*gunadhana*) and the exclusion of flaws poetry (*dosadana*) as expedients that contribute to produce appeal. Hence the whole *alankara* theory is primarily concerned with the formal embellishment of the external aspect of *Kavya*.⁸

In the hands of later exponents, the *alankara* school deteriorated into an insipid science of mere enumeration of poetic figures. They indulged in the multiplication of *alankaras* on the grounds of grammatical and hair splitting logical differences, and the theory reduced itself into rigid formal rhetorics. On the whole the *alankara* theory focussed attention solely on the figure as a decorative, thus dwelling upon the formal aspect of poetry at the cost of the content aspect. Obviously, such a discipline would not be competent enough as a critique of poetry and hence the quest was always present for better solutions.⁹

Alankara theory was the first attempt to explain the nature of appeal in literature. The theory was older even than *Bhamaha* the first exponent of the school. Hence, both poet and critics from early times were greatly influenced by it and also the theory contributed in determining the form of *Sanskrit* poetry. In spite of its drawbacks it could stand against modern and acceptable theories. Even *Kalidasa* was greatly influenced by it. Its influence can be seen even on the poets

like *Bhatti*, *Bharavi Magha* and *Sritarsa*.

The significance of the *alankara* school is best noticed against the background on which it came into being. *Bhamaha* gives some interesting information regarding the nature of literary criticism prior to the advent of the *alankara* theory.¹⁰ He says that the theory of poetry that existed before *alankara* school, only the grammatical aspect in literary composition was considered. Thus the poetry was judged on the basis of correctness of grammar by the critics of *pre-alankara* days. And the poetry was considered best in which the grammar is also absolutely correct. That is, they were never concerned with the beauty of ideas expressed therein, they were no *sahardayas*, but were of scholastic temperament - consequently wide off the mark in the judgement of literary worth.¹¹ Before *Bhamaha* the grammarians were concerned only with the beauty of sound and judged poetry by the effect it produced on the ear. While another school of critics gave importance to the logical correctness of the ideas. But *Bhamaha* asserts that in poetry, both sound and sense are important. Though the *alankaravadins* deal with figure both of sound and sense, more importance was given on the figures of sense (*arthalankaras*). Thus we see that *alankaras* (figure of speech) are given the highest place than grammatical and logical correctness.

As it has already been mentioned above the *alankaras* was divided into two kinds; (1) *Sabdalankara* and (2) *Arthalankaras*. The function of the former was to make the sound aspect of the composition agreeable to the ear and the later, to produce the appealing turn of speech. By the time the *alankaravadins* invented new figures, and gave new names to the old ones. Gradually the number of *alankaras* was ever on the increase. *Bharata* starts with a small number of figures which he mentioned in his *Natyashastra* i.e. *anuprasa* and *yamaka* which are varieties of alliteration; *rupaka* which is same as *metaphor*; *dipaka* as exemplification, similar to *parabole*, and *upama* or comparison. *Bhamaha* increased the number to thirtynine. *Dandin's Kavyadarsa* came with few more additions. Although *Vamana* and some other tried to bring down the number, still the tendency was already to increase, and by the time of *Appayya Diksita's Kuvalayananda* the number of *arthetmakaras* had reached one hundred and twenty five.

In the opinion of *Bhamaha* all poetic speech is marked by a roundabout turn of expression (*vakrokti*) as opposed to the ordinary speech which is straight forward expression. By mere verbal expression, beauty in speech is not achieved and that type of expression called *Vakrokti* is the factory that adorns

speech. Hence *Vakrokti* is that which marks the difference between ordinary speech and poetic speech and what converts the former into the latter. All types of poetry whether it be *mahakavya* drama or single verse must possess this feature, *Vakrokti*.¹³ Hence poets should always strive to achieve *Vakrokti* in their compositions. Whatever the prevalent view may be, Bhamaha would not give the place of *alankara* to any figure unless it possesses *Vakrokti*.¹⁴ In this terminology expression devoid of *Vakrokti* (and hence having no claim to poetic appeal) is called *varta* (report). Such prosaic expressions like, 'The sun has set, the moon shines, Birds go to their night's rest, are not poetry but mere *varta*'.¹⁵ Dr. De is also of opinion that Bhamaha sometimes identifies the concept of *vakrokti* with *atisayokti* (of latter writers).¹⁶ The full import of this concept of Bhamaha was later realised by Kuntaka, who considered *Vakrokti* as the very life of poetry and elaborated this idea in his *Vakroktisiva* with a separate school of thought - viz. *Vakroktivada*. In the hands of later *alamkarikas* the term *vakrokti* lost this wider and important significance and came to be the name of another figure of speech among the numerous figures that embellish poetry.¹⁷

To Dandin, the term *Vakrokti* does not mean the same thing as it means to Bhamaha. He uses the word as a generic term for all *alankaras* except *svabhavokti* and divides all poetic speech into *svabhavokti* and *vakrokti*.¹⁸ On the other hand Dandin has another name for the element that underlies and beautifies all *alankaras* and that is *atisayokti* (Hyperbole). This term is used in two senses. Firstly, it is the name of a poetic figure involving hyperbolic expression and this figure he considered to be the highest adornment (*uttamabhusana*). Secondly and in the wider sense, *atisayokti* (hyperbolic expression) is the factor that helps all other figures to achieve poetic beauty and as such it is at the basis of all other figures of sense.¹⁹ By *atisayokti* Dandin means a turn of expression which is a statement of an experience which transcends the common experience of the world. Any expression which lacks this nature of transcendental experience would not amount to poetry, but is mere *Varta*. *Atisayokti* does not mean gross exaggeration exceeding mundane possibilities which is *atyukti*. It reflects the super-normal sensitivity of the poet who is a seer.²⁰

A poet compares the face of a damsel to the moon. Literally speaking, there is very little in common between the two objects and the whole comparison seems to be a gross and absurd exaggeration. But this is meant to serve some purpose, and should not be taken so literally. It is this exaggeration or *atisayokti* that produces the particular delight from that expression, bringing into focus only the subtler aspects of similarity.²¹ Hence, Dandin's view that *atisayokti* nourishes all *alankaras*. *Anandvardhana* says that a figure would be

found appealing only if the poet, through his imagination, establishes *atisayokti* in it. *Atisayokti* is hence regarded as the life running through the bulk of poetic figures. *Abhinavagupta* commenting on this statement says, "Tena *atisayokti* sarvalamkarasamanyam" (*Atisayokti* is the common property of all poetic figure).²²

(1) *Simile (Upama)*: Of the bulk of *alankaras*, *Upama* - simile plays the most significant part. It was one of the *alamkaras* conceived in the earliest of times, as *Bharata* mentions this figures in his discussion on poetry. As a rhetorical device it was used in the oldest of *vedic* writings "and has played an important part in Indian literature at all times".²³ It can be asserted that simile as a figurative expression is as old as speech itself. It is one of the basic devices used by poets of any language "to make the description of his subject more responsive to his emotions and to the reactions which reality rouses in his feelings, and, which he intends to rouse in his hearers and readers."²¹

Apart from being a widely used figures in itself *upama* forms the basis of many other poetic figures in *Sanskrit*, many of the *alankara* being different turns of expression given to the simile. *Vamana* says that the entire world of the figure of sense is the offspring of this main figure.²⁵ For example, *rupaka* (metaphor) is only another way of expressing the *simile* - a *simile* in a condensed form. *Arthantaravasa* is a figure involving comparison between two ideas. *Utpreksha* too has an element of comparison behind it. In the same way *Upamayopama ananvaya*, *pratipa*, *parinama*, *tulyayogita*, *prativastupama drstanta*, *nidarsana*, *vyatireka*, and a host of other *alankaras* have *upama* or more correctly, the element of comparison.

Let us examine some other important *alankaras* which are the counterparts of most of the figures used by Greek and Latin rhetoricians.

(2) *After Upama* - simile the next poetic figure that deserves attention is the figure of Metaphor *Rupaka* which rests on the relation of identity.

Aristotle says in his poetics, "Metaphor consists in the transference of a noun to another or from the gender to the species or from the species to the gender or from the species to another or by analogy. *Mammatta* says "*Rupaka*" consists in the identification of the standard of comparison with the object with which it is compared. *Dandin* affirms that metaphor is a *simile* with the comparison implicit. It may not be out of place to remark here that a metaphor borders an exaggeration if the difference between the terms of a comparison is too big.

(3) *Let us examine the next figure Dipaka* : Definition of this figure has been given only by *Dandin*. According to him *dipaka* consists in mentioning in a unique place, a word which indicates gender, action, quality and subject but is understood differently in different places.²⁶ This figure is based on the principle of similarity. According to *Mammatta* the charm of *dipaka* consist in the connexion of one with many as the lamp is connected with the objects which it illuminates.

"Your face and the moon rejoice at night." Here, there is a *depaka*, because it is impossible for an inanimate like the moon to rejoice, the action of rejoicing being possible only to a rational being.

(4) '*Hetu*' : this void means 'cause'. Some of the *alamkarikas* call it a very important figure, others deny it. *Rudrata* is the first to give a definition of it and he looks upon it as a *sabdalanakara* or an 'ornament of sound'. The definition given by *Visvanatha* may be considered as suggesting that it is variety of metonymy. He say - 'when a cause is represented as being identical consists in naming the author instead of the works and vice versa. Dante says, with the effect 'hetu' arises" Metonymy. "But read Ezekiel. We cannot read a person but we can read the book written by a person. The book is but the effect of the cause that is the author.

(5) *PARYAYOKTA*: This figure is same as the Greek Trope periphrase, meaning to speak in a roundabout way. Keith defines this figures as an utterance in which some thing is expressed indirectly, because the only way of explaining it, as *Monier* says, is by a turn of speech.²⁸ *Visvanatha* and *Mammatta* define it by saying that it consists in the utterance of a fact, in which the speaker and the spoken person is not mentioned. ²⁹ This figure falls into two major categories (1) circumlocutory - where ideas are such arranged that what preceds is the cause of what follows, and (2) the synonymic - which is used by poets instead of proper name, for example *Bhutesa* (Siva), *Mauli* (head), *Stak* (Girdle), which translated is, "the girdle of the head of Shiva" is a periphrasis to denote the celestial Ganga.

(6) *Virodha*: This figure is same as *antithesis*. According to Keith this figure consist in an apparent incongruity, but *Monier Williams* states that it consists in instituting a comparison in which the terms are in opposition, for example, 'your face and the lotus are similar', we say 'your face and the lotus are rivals. The ancient *alamkarikas* such as *Bhamaha*, *Dandin*, *Ruyyaka*, and *Vamana* accept this figure. This *alamkarikas* says that 'the mind of the Malaya mountain,' 'the cool beams of the moon', 'the white petals of lotuses' which are refreshing things, in

stead of causing their natural effect, because of the circumstances of the lover in separation, produces the contrary owing to a psychological process. Thus it is clear that '*virodha*' consists in an apparent contradiction.

(7) *Vyajastuti*: It is one of the more common rhetorical figures in all literature. The Greek rhetoricians call it Irony when a person utters words or sentences that contain an idea contrary to what he means, '*vyajastuti*' occurs. *Visvanatha's* definition is very precise. He says *ukta Vyajastutih punah* (when from blame and praise expressed are understood praise and blame respectively there occurs *Vyajastuti*). The word '*Vvaja*' properly means 'feigned' and '*stuti*' praise. Thus the compound word '*vyajastuti*' means 'feigned praise' or 'irony'.

(8) *Slesa*: This figure is also common to all literature and also important which is same as *Pun*. The Greek rhetoricians call it 'Paronomasia'. The ancient *alamkarikas* like '*Bhamaha, Dandin, Vamana* and the modern ones as *Mammatta, Vivanshtha, Bhoja, Jagannatha* both define and discuss it. This figure has been divided into two classes. (1) "*Arthaslesa*" which consists in words of only one meaning but which convey another and (2) *Sabdaslesa* which is expressed with words carrying a double meaning which can be interpreted in different senses. Etymologically the word "*slis*" means "union" - union of several meanings in one word. The Greek verb *Paranomazo* means 'to suggest' in one word something more than the used. Therefore the pun consists in the use of words of more than one meaning.³¹

(9) *Atisayokti*: Greek rhetorician like Longinus and Demetrius call this figure hyperbole and is said to be brightest and the most vivid. Etymologically the word hyperbole is a noun built on the root *bel/bol/bal* which means 'to launch'. In Sanskrit the word *atisayakti* means an expression which lies an excess. In fact this figure represents things in excess than the thing described by nature. *Bhamaha* describes it as something that surpasses the ordinary. *Dandin* says that it surpasses the limits of what is normal. The hyperbole is one of the most graceful. It is also one of the most frequent. It is a means for conveying the most pleasing flatteries.

(10) *Anuprasa* : The name given to this figure by the Roman rhetoricians is alliteration. It consists in the harmonic repetition of the same sound in a verse or in a series of verse by means of the same letters. Etymologically the word '*anu-praasa*' means 'utterance of sound.'

* * *

REFERENCES

1. Indian Antiquary, P.V.Kane, Vol. XLI, P.127.
2. Therories of Rase & Dhvani, Dr. A.Sankaran, P.1
3. Kavyadarsa,II.1
4. Kavya alankara sutra of Vamana, I. 1.2
5. Kavyalankara sutra of Vamana, I. 1.2
6. Kavyalankara of Bhamaha, I. 1.6.
7. Kavyalankara of Bhamaha, I. 13
8. Out line of Sanskrit poetics,G. Vijayavardhana, P. 28.
9. G.Vijayavardhana, outlines of Sanskrit poetics, p.48.
10. Bhamaha, op. cit. 11.14,15.
11. G.Vijayavardhana, outlines of Sanskrit poetics, pg.49.
12. Bamha, op. cit. 1.36
13. ibid. I,30
14. ibid, II. 85, 86.
15. ibid,II. 86.
16. S.K.De.(ed.) Vakroktijirita of Kuntaka, Introduction, P. XVII.
17. Vide Chipon, The Vakrokti School, pg. 92.
18. ibid, II. 214, 220.
19. Dhvanyaloka of Anandavardhana (Kashi Sanskrit Series No. 135),p.467.
20. G.Vijayavardhana, outline of Sanskrit poetics, p. 32.
21. G. Vijayavaddhana, outlines of Sanskrit poetics, p. 32.
22. Dhvanyaloka of Anandvardhana, p. 467.

23. M.Wintienitz. History of Indian Literature, vol.III, p.3.
24. J.Gonda, Remarks on Similes in Sanskrit Literature, p. 117.
25. Vamana, op.Cit. IV, ii.1; IV. iii. 1-32.
26. Dandin, op.cit. II. 97.
27. Visvanatha, Sahityadarpana, X, 63.
28. Keith, n. 3., p. 380 and Monica Williams, n. 2, p.605.
29. Visvanatha, Sahityadarpana, X,60 and Mammatta Kavyaprakash, X, 20.
30. Antonio Binimelis Sagrera, A study of Alankaras in Sanskrit Mahakavyas and Khandkavayas, p. 323.
31. Keith, n. 3, p.380.

3. The Dhvani Theory

The theory of *dhvani* which came into limelight in the 9th century A.D. through its great exponent *Anandavardhana* dominated Indian poetics from the 9th to 12th century. Aestheticians of poetry were compelled to wake up from their dogmatic slumber and revise their notions about the older concepts of *alamkara*, *guna* and *riti* in the light of the theory of *dhvani*. They were compelled to recognise the fact that there could be live factors in poetry only in so far as they shed the feature of conventionality and shared in the feature of *dhvanana* which is integral to poetic imagination. As Bhjattatanta pointed out it alone can catch the infinite nuances of feeling and express it in ever new forms. Though earlier aestheticians of poetry like *Vamana* recognised that imagination is the main spring of poetry, they thought that *alamkaras* were the only expressive forms of imagination. An aesthetician like *Bhamaha* clearly recognised that some *alamkaras* were *vyanga* and as Dr. Krishnamurthy following *Jagannatha Pandit* points out, though *Bhamaha* did not use the word *dhvani*, he was clearly aware of *Gunibhuta Vyanga*. But what *Vamana* and *Bhamaha* did not clearly see was that the oblique turns of expression which all good poetry has is not limited to the thirty six *alamkaras*. Every part of speech and such small factors like even case endings and particles can at the touch of imagination, become pregnant with poetic meaning. This is a great discovery of *Ananda* and western poetics had to wait to make that discovery until the present century. Aestheticians of poetry subsequent to *Ananda* could no longer afford to be blind to this important discovery.

Anandavardana gave another important fact that feeling cannot be objectively brought to consciousness by literal expression (*vacya*) and that it can be made an object of direct experience only through indirect expression (*Vyangya*). While literal expression is most adequate to fulfil the purposes of discursive thinking such as is involved in *Sastra* (Science) it is insufficient for purposes of poetry. While the strength of what is called *abhinidha* or essential meaning lies in being direct and exact the strength of poetic meaning (*Vyanga*) lies in being indirect, wave like and dynamic. While in a scientific proposition the meaning of a word remains the same in what ever context it is used in poetic expression the meaning of word changes with the context and is not rigid even within the same context but sways and spreads like a wave. This is characteristic not merely of the poetic word but of all artistic symbols. An Indian aesthetician of painting compares the meaning of a picture to the liquid light that plays on a pearl. While the light of scientific expression is like the steady light of a lamp,

the light of poetic expression is like that of a star. The beauty of a star does not so much in what we catch out the first glance but the twinkle that follows. In the same manner the beauty of the poetic word does not lie in the meaning we light upon in the first instance, but on the flash that follows. In brief the essence of poetic expression lies in its spreading and spraying. The theory of *Dhvani* understood as stated above is quite sound and is a permanent contribution to the aesthetic poetry.

The theory of *Dhvani* was expounded as the most significant principles in literary criticism by the new school of critics headed by *Anandavardhana*. The Great *Acarya Abhinava Gupta* wrote an elaborate and authoritative commentary on the *Dhvanyaloka* where in he has explained all the implications involved in the theory with the aid of copious illustrations culled out from the whole range of Sanskrit literature and criticism. The masterly treatment of the subject by *Anandavardhana* combined with the authoritative interpretation of it by *Abhinavagupta* was able to overcome all opposition of theory by rival school and to elicit universal admiration and acceptance of it by later theorists.

The theory of *Dhvani* was very much in vogue in a famous circle of cultured critics, and though it was never committed to writing, it was being traditionally handed down as a valuable treasure from generation to generation. It was looked upon as a precious inheritance from the past rather than as a glorious achievement of the present. By establishing the soundness of the theory on a solid basis in a well planned book, by removing all possible objections that might be raised against the theory and by reinterpreting the accepted categories of rhetoric in the light of the new theory *Anandavardhana* thought that he was rendering a salutary service.

To sum the estimate of *Anandavardhana* and his work Dr.K. Krishnamoorthy says :

Unlike the ancient writers on Sanskrit rhetoric who aimed at nothing more than the provision of elaborate systems of device, with ample divisions and subdivisions capable of mechanical applications, *Anandavardhana* enunciated the broad general principles of poetry based on an insight into the psychology of human nature. Instead of viewing literature, as mere verbal artistry, mere meretricious glitter or glamour of expression and imagery, *Anandavardhana* strikingly demonstrated that emotive and suggestive significance is the very soul of poetry. By thoroughly explaining the linguistic and logical implications of the theory of *Dhvani*, he tried to secure for it the high place of honour in the eyes

of appreciators and thinkers alike. By properly defining the scope of Dhvani in relation to earlier concepts he was able to settle the precise importance of each in literature. And he brought to bear upon his work, all the qualifications essential for a great literary critic. No wonder that his *Dhvanyaloka* came to be looked upon as the final authority in all literary matters by the subsequent writers on Sanskrit poetics. A striking original work it combines the merit of fullness with that of conciseness. It sums up and explains all the previous speculations on the subject and becomes in its turn the starting point of a number of brilliant text books on poetics. It is a great land-mark in the history of Sanskrit poetics dividing the whole range of criticism into two schools - the old and the new. It marks the terminations of the old school of criticism and heralds the birth of a modern school, modern in style, in theory and in approach.

In almost all the schools of Indian Philosophy, attempts were made to arrive at a satisfactory explanation of the problems of meaning. Though in point of minor details they differed from one another, it was commonly held by all that words denote primarily a conventional meaning and secondarily an implied one. Anandvardhana endeavours to prove that the suggested sense in poetry cannot be brought under any of these recognised sense in poetry and hence a third function of words should be postulated for its explanation.

He argued that in the province of poetry it is suggested sense alone that matters most. He says- "There is not a single specimen of good poetry appealing to man of taste, which does not owe all its beauty to the play of suggestion. And this should be considered as the supreme secret of poetry." The most important element in poetry which elicits unstinted admiration from all men of taste is its sense. And this sense in poetry will be founded to have two aspects - the one fundamental aspect is the explicit and the suggested happens to be the other aspect. Every critic is bound to recognise its importance and all the earlier writers in the field have elaborately explained it through their scheme of figures of speech like simile and metaphor. The beauty of the suggested sense is not identical with the beauty of its components but something over and above it. This unique phenomenon can be linked to the bewitching beauty in lovely women pervading their whole physical frame and yet exceeding the symmetry of harmony of their various limbs.

Dhvani is a type of poetry where in words and senses lose their primary signification in order to suggest other things (These suggested ideas at their best, e.g. *Rasas* etc. do not admit of being directly expressed at all and even at their worst e.e. (*vastu*) they look much better when suggested than when they

are directly stated. The surface meaning of the poem as a whole may subordinate itself to the suggested sense; the primary meaning of only particular words in the poem may allow themselves to be eclipsed by suggested significance. In either case the predominance of suggestion is unquestioned and hence such poetry as provides ample scope for the play on suggestion comes to be termed *Dhvani*.²

But it must be remembered that unless the suggested sense arises naturally from a poem, it will not be entitled to the status of *Dhvani-Kavya*. The suggested sense must be such as can be grasped readily and not strained.³ Secondly it should be of primary importance not being subordinated to explicit sense. And finally words prominently used in old fashion by a beginner in the composition of poetry either because of his lack of education or sufficient imagination should also be regarded as falling outside the province of *Dhvani Kavya*.⁴ Clarity and importance are thus the two fundamental conditions of *Dhvani* in whatever form it is found.⁵

The *Dhanyaloka* divided *Vyanga* sense into three varieties *Rasadi*, *Alankara* (figure of speech) and *Vastu* (ideal). Under the first are included not only the nine *rasas* but all the *bhavas* and their *abhavas* also. What is meant by *Vastu Dhvani* is this that a mere fact is suggested by words that express another sense. What is meant by an *alankara-dhvani* is this that what is suggested is an imaginative thing (Not a matter of fact) which if expressed in so many words would assume the form of a figure of speech.

Abhinavas remarks that those who by constant association with literature can make their mind like a mirror are the persons who can be called *Sahridaya* or men of taste. It is they who can feel at once that *dhvani* is the essence of poetry. *Anandvardhana* further says that just as the loveliness of women is something over and above their limbs, so in the words of great poets we find an exquisite charm which over and above the words and their meanings, and this is *dhvani*. The *rasa*, of which so much has been spoken is also communicated by the *dhvani*. But what is *dhvani*? Let us take some instances. We shall see how the suggested idea differs from the explicit idea (*Vastu*)

(Ramble, hermit, confidently
That dog is today killed
By the fierce lion that dwells
In the wild thickets yonder
On the banks of the river Godal)

(English translation of the Sanskrit version of the Prakrit verses).

If we take only the primary sense into consideration the verse will be seen to contain an idea that encourages the traveller to rankle without any hesitation since the cause of his anxiety so long viz. the dog has been conveniently killed. But there is no mistaking the suggested idea which is just the opposite of what is directly expressed. Will a man who is afraid of a dog hazards in grounds frequented by a lion? In other words a sly threat is issued to the traveller that his life will be in greater peril than before if he ventures any more into these grounds. The suggested idea stated plainly would be 'Do not frequent, this place hereafter. The relation between the explicit idea and the ideal suggested is in this instance are of direct opposition.⁶

The following is an instance where the position is reversed. While the explicit idea is that of prohibition, the suggested idea is a positive invitation.

Mother-in-law in deep slumber sleeping here

While I lie quite on this side dear

Mark our cot in day light clear

Don't by chance come of me too near.

This is spoken by a spoilt lady who lived alone with her mother in law, who snored deeply in the night and the lady in showing the mutual positions of their sleeping places and in warning the guest not to come too near her bed in actually inviting him to come to her bed in the night for the mother-in-law would be sleeping like a stick.

So far examples of *Vastu dhvani* have been examined, as an illustration of *alamkara dhvani* the following verse of Anandvardhana himself may be considered:

Lit up are the quarters with your lustrous beauty

And your face looks charming with a

smile upon it

And still, or darling if the ocean does not smell

Obviously it is a mark of inertness.

Though the idea of the moon-face is not directly stated, it is clearly suggested. It is only when the metaphor that the lady's lovely face is identical with the moon is understood, the passage will become fully meaningful. Much of the beauty in the passage is due to this *Rupakalankara dhvani*. And the figure is not at all to be discovered in the explicit sense.

And as regards *Rasadhvani* or suggestions of an emotion or mood, it is obvious that it always outreaches what is merely matters of fact. It is in this variety only that the supreme importance of suggestion can be readily realised. As a matter of fact no emotions can be delineated, without the agency of suggestion, in so many common place words. Grating for arguments sake that words do denote emotions, there will be only two possibilities for such a phenomenon *Rasas* will have to be denoted either by the words standing for them or by a treatment of *vibhavas* etc. The acceptance of first alternative would mean that there will be no *rasa* in the absence of words signifying them. But it is a matter of common experience that emotions are never represented through the mention of their names. Even in instances where the names are found, it is not because of these names that *rasa* is communicated but because of a poetic description of the *vibhavas* etc. leading up to the *Rasa*. The name only seems to identify the *Rasa* and not to manifest it. And in several other instances we do not have the names of the *Rasas* at all and yet we experience *Rasa*. Thus in the light of these facts, both positive and negative we are led to the conclusion that emotions are represented not by their proper names, but only by the delineation of *vibhavas*, etc. Now, these *Vibhavas* and other accessories too do not generate *Rasa* like so many physical causes. They only suggest *Rasa*. Thus it is clear that *Rasa* is only suggested and never expressed. Of the three varieties of *Dhvani* mentioned above, *Rasa Dhvani* alone happens to be the most important.

Since suggestion forms such an important feature in the words of master-poetes, the difficult task of getting at the suggested sense and sometimes at the words too that are its vehicles develops on the conscientious critic.

The holders of the doctrine of *Dhvani* remained unconvinced and on the basis of their theory they declared that the soul of poetry was not style or sentiment but tone. *Dhvani* by which they meant that an implied sense was the essence of poetry.

.. ..

REFERENCES

1. Dhvanyaloka and Its Critics / Dr.K. Krishnamoorthy, pg. 102.
2. Dhv. I, 13
3. Dhv. II, 31.
4. Dhv. II,2
5. Dhv. II, 33.
6. Dhanyaloka and Its critics, Dr. K. Krishnamoorthy, pg. 103.

4. The Vakrokti theory

The expressional strikingness (*Vakrokti*) has been regarded in Indian poetics as the basal principal of all poetic language. Gholi designates it 'The curve or oblique diction, peculiar to poetic language. It would be however incorrect to describe it as roundabout turn of expression. *Vakrokti* as S.K. De suggests refers to a kind of heightened expression. Indian aestheticians, right from *Bharata*, have acknowledged the oblique or indirect mode to be the most appropriate medium of externalization of the poetic vision which differs from the daily experiences because of its ideality and intensity.

The Indian theory of *Vakrokti* shows a remarkable divergence of views spelt out by such scholars as *Bhamha*, *Dandih*, *Vamana*, *Kuntaka*, *Abhinavagupta* and *Bhoja* on the one hand and *Rudrata*, *Mammata* and their followers on the other. *Vakrokti* is one of most important theories propounded by Indian scholars. *Kuntaka*, who is the greatest exponent of the theory of *Vakrokti*, defined it as the 'vital essence of poetry' - *Vakroktiḥ Kavya-Jīvitam*. He attached so much importance to poetic expression that he devoted a whole treatise to this subject and tried to subsume under *Vakrokti*. Embellishment, style and even *Rasa* and *Dhvani*. His *Vakrokti* is synonymous with poetry (*Kavya*)³ itself. According to *Kuntaka* both inadequate expression and expression devoid of ideal are of no use. He would call a beautiful expression without a beautiful idea 'dead' - *Mrtakalpa* and a beautiful idea not couched in an equally beautiful expression 'diseased' '*vyadhibhuta*'⁴.

He cannot conceive of poetry as bereft of ornamentation *Salan Karasya Kavyata*. A strikingness *Vicitrya* in poetic speech in parts an excellent charm even to an object which is stable and tasteless *Yadapyanutanollekham*. By *Vakrokti* *Kuntaka* means a certain striking or charming *vicitra* mode of expression / *vinyasa Karma* which is different from and excels the common or matter of fact expression in common parlance or scientific treatises.

The theory of *Vakrokti* can be taken in a sense the core of Indian thinking on poetic expression. The Dhavare, it is an 'extremely interesting theory of meaning in poetry.'⁵

Krishna Chaitanya rightly observes that *Kuntaka* has 'formulated a significant theory of poetic expression and that he has attacked the problem of diction and the poetry of tension 'with a rare intention', while appreciating its 'originality' literary acumen and 'great value'. P.V.Kane tells us that the theory has

fallen in neglect. It is true that most modern scholars on Indian poetics have either ignored *Kuntaka* altogether or presented his views rather inaccurately. Even a scholar like S.K.De who edited *Kuntaka's* text and attempted a pioneering analysis of his contribution is of the view that *Kuntaka* could not get himself entirely out of the conventional groove' and that he started well on his journey but stood 'half way enmashed and uncertain.' This attitude is undoubtedly unfair to *Kuntaka* and his work. His *vakrokti* explains and explores in a remarkable way the secret of poetic form and content and the aesthetic essence of poetic expression.

The concept of *vakrokti* can be profitably considered in relation to the western concepts of oblique style and linguistic dislocations. It can also be placed beside certain formulations of the new critics. *Vakrokti* bears distinct resemblances with certain stylistic and linguistic concepts. It would be really worthwhile to consider *vakrokti* in relation to the Saussurean language/ parole dichotomy and Noam Chomsky's distinction between 'competence' and performance' and also concepts like idiolect and deviance discussed in considerable detail in modern stylistics. This line of approach will open up a fresh field of inquiry and unfold the many faceted nature of the Indian theory of *Vakrokti*.

The word 'Vakrokti' has been used in Sanskrit literature from ancient times. The earliest uses of the term can be found in *Subhandhu*, *Amaru* and *Bana*. In the very beginning of his *Vasavadatta*, *Subhandhu* refers to himself as one who, by the blessings of the Goddess of learning, has been able to compose work of a rare ingenuity, which makes use of *paromasia*, at every step. P.V.Kane says that the term *Vakrokti* has been used in *Vasavadatta*. But not where does *Subandhu* actually use this term in his work, he uses the word '*Vaidagadhyā*' in this sense. He seems to be how ever fully conversant with the significance of obliquity in language use. *Amaru* has also used *vakrokti* in the sense of a humorous remark in the description of his heroine's condition, who becomes angry with her husband for the first time. There are unequivocal references to *Vakrokti* in *Bana's Kadambari*. The first time the term is used in it is in the description of *Ujjaini*. *Bana* describes its people as wise men expert in *Vakrokti*. It is used again in the episode of *Sukanasa*. Further when *candrapida* makes a bantering speech about the quarrel of the parrot and the jealous maina, the parrot tells him that "she also understands all oblique statements and can make use of witty remarks *Bana* uses *Vakrokti* in these contexts in the sense of a 'bantering humorous speech' or a 'witty remark'⁶. It may be mentioned that *Bana* has been remembered respectfully by *Kaviraja* as one of the three poets (the other two being *Subandhu* and *Kaviraja* himself) who are skilled in the use of *Vakrokti*. However in the term *Vakrokti* has been used by *Subandhu*, *Amaru* and *Bana* in its general, non-

technical sense of a witty bantering or humorous speech. S.K. De says - "It is not clear whether the term *Vakrokti* here signifies the special poetic figure ... *Subandhu* and *Bana Bhatta* have indeed praised *Slesa* and *Slista* composition of which the work of the former is an excellent example: but they have hardly employed *Vakrokti* in this (technical) sense."⁷

The greatest exponent of this theory, *Kuntaka* considers it in a very detailed way, delineating its nature, types and significance in poetry. He affirms that *Vakrokti* which he holds to be essential in poetry, is a certain charming duration from the ordinary mode of expression of ideas. It constitutes, according to him, the soul of poetry. He further describes *vakrokti* as a 'striking denotation' (*victra/abhidha*) and conceives of it as a striking mode of expression depending on the peculiar turn given to it by the skill of the poet. *Kuntaka* says both words and meanings are to be embellished and their embellishment lies in their obliqueness. *Vakrokti* is an ingenious utterance peculiar to poetry and is distinct from popular usage. It is a clearer turn of speech, witty and startling in effect.

Dandin before him had maintained that poetry is embellished words communicating the desired meaning. *Kuntaka* does not hold with *Dandin* that mere words or mere ideas conveyed by it constitutes poetry (*na sabdasyaiva remaniyata-visistasya Kevelasya Kavyatvan, napi arthasyeti*) what makes them into poetry is the presence of strikingness originating from *Vakrokti*. He describes *Vakrokti* as a mode of expressing depending on the peculiar turn given to it by the skill of the poet. By recognizing the significance of the poet's imagination in poetic creation he has established the theory of *Vakrokti* on a sound aesthetic footing.

An ideal of the comprehensiveness of *Kuntaka's* concept of *Vakrokti* can be formed from an analysis of his treatment of the *Sukumara Marga* (Brilliant style). He observes that the 'artistic beauty of expression will form the vital essence of poetic style and that *Vakrokti* alone should therefore be regarded as its life-breath or vital essence. To *Kuntaka*, *Vakrokti* is the only embellishment (*alankriti*) possible to the word and its meaning and all poetic figures are but different manifestations of *vakrokti*. Both word and meaning are the adorned and their adornment consists in the poetic process known as *Vakrokti*. *Kuntaka* also remarks that it is *atisaya* that is involved in *vakrokti vicitrya*.

Kuntaka has thus treated the subject of poetic expression in great detail. He has added new dimensions to the theory of *Vakrokti*. He established the concept and lent it unprecedented profundity. His theory of *vakrokti* has been

harshly described as a certainly new wine in old bottle. *Abhinavagupta* and *Bhoja* are the other two scholars who treated the concept in detail. *Abhinavagupta's*, the great commentator of the *Natyasastra* and the *Dhvanyaloka* remarks as *Vakrokti* are no less significant. *Bhoja* also discusses *vakrokti* in considerable detail. *Vakrokti* in *Bhoja* is put down as a general name for all figures beginning with simile.

The period of *Kuntaka* *Abhinavagupta* and *Bhoja* marked the culmination of Indian thinking on *Vakrokti*. Afterwards its significance underwent a conspicuous wave. The popularity and importance of *Kuntaka's vakrokti* were completely overshadowed by the dominance of the theories of *rasa* and *dhvani*. *Kuntaka's* central theory of *vakrokti* was discredited and his own name lingered only as a half forgotten propounder of an ingenious doctrine.

Though *Kuntaka's* concept of *Vakrokti* was not endorsed by later writers, his view regarding strikingness as the central characteristic of the language of poetry were widely upheld. The value of strikingness in a poetic expression has been realised by even in those scholars who denigrate *vakrokti* and consider it merely a figure of speech.

Strikingness, highlighted by *Bhamaha*, *Kuntaka* and others serves thus as the substratum for all poetic expression 'wonder' arising out of strikingness, as *Raghavan* suggests is an invariable element in all enjoyment, mundane or artistic. In art and literature, the element of surprise is present everywhere. *Bharatha* himself had said that poetry has to be in the form of a cow's tail, bushy at the end, with a crowd of surprises. Certain modern critics have also emphasized the role of wonder and strikingness in literature. T.S.Eliot for example writes: 'The element of surprise is essential for poetry.' The basic idea regarding strikingness of poetic expression keeps on appearing in Sanskrit poetics in the form of *Bharat's Lokana* to *Kuntaka's Vakrokti*.

* * *

REFERENCES

1. The term 'Kavya' covers the entire of literature in Sanskrit poetics.
2. Vakroktijivita by Kuntaka p. 14.
3. V.N.Dhavale, "Meaning in poetry and Indian poetics", in C.D. Narasimhaiah (ed.) Literary Criticism; European and Indian Traditions pg. 56.
4. Kane, History of Sanskrit Poetics, p. 384.
5. S.K.De, Vakrokti. Jivita of kuntana, P.Xvi
6. K.C.Pandey - Comparative Aesthetic Indian Aesthetics, p. 395.
7. K.Krishnamoorthy, The Dhvanyaloka and its critics, p. 11.



5. The Riti Theory

Acharya Vamana is the propounder of riti theory and declared 'the riti to be the soul of poetry.' He makes his statement more clear by saying that the (word) *Sabda* and its *Artha* (sense) constitute the body of which the soul is the *Riti*. He defines riti as '*visistapada rachana*' or particular arrangements of words.

The two concepts *Riti* and *Guna* are so intimately mixed with each other than one cannot be explained separately. *Gun*as are involved in the riti theory and *riti*s being constructed upon the *guna* concept. The oldest known theorist to deal with the *guna* concept was *Bharata*. After him came *Bhanu* who dealt both with *riti* and *guna*, next came *Dandin* who named *riti* as '*marga*' and *guna* as '*prana*'. All the writers up to the time *Mammata*, *Visvanatha*, and *Tagannatha* were attracted by this topic, *Kartaka* deals with the concept of *riti* under the name *marga*. *Bhoja* too discussed *riti*. *Anandvardhana* is quite appreciative of the originality of *Vamana*'s doctrine of *riti*. He says that the element of *Dhvani* must have flashed even though indistinctly into the mind of the propounder of the doctrine of *riti* the soul of poetry, only he could not explain *dhvani* which brought about charm in poetic composition, and for the reason delited it and propounded *riti* in stead.

The statement that *riti* is a particular arrangements of words does not give any clear idea of *riti*, because there would be no end to the ways in which words could be arranged. The particulars nature of arrangement of words consists of a specific combination of *gun*as, and *riti* is to be grasped through them. *Gun*as are said to be the beauty of poetry.

The particularity of arrangements of words depend upon certain definite combinations of the different *gun*as or fixed excellences of composition. *Vamana* proposed three kinds of *riti*, *Vaidarbhi*, *Gaudi* and *Panchali* - and also clarified *Gun*as into ten. *Vaidarbhi* possesses all the ten *Gun*as, *Gaudi* possesses the two *ojas* and *kanti* it may possess any other *gun*as except *Madhurya* and *Sukumarya*, and *Panchali* is endowed with *Madhurya* and *Sukumarya* excluding *ojas* and *kanti*. Apart from those it may have any other *gun*as.¹

*Gun*as, as defined by *Vamana*, are factors that produce poetic charm while *alamkar*as enhance it, and therefore it is assumed that *gun*as are essential but *alamkar*as are optional. As *gun*as are directly related to *riti*, pertains to the soul of poetry, while poetic figures, *alamkar*as are concerned to its *sarira* (body)

/ i.e. words and their meaning. Thus we see *Vamana* gave a definite differentiation of *Guna* from *Alamkara*. Before this the earlier writers create a confusion between the two concepts, by considering both as factors contributing to poetic charm.

Vamana clarified *Gunas* as ten which seems to be the standard number from *Bharata's* time but *Vamana* doubles the number by differentiating between the *sabdagunas* and *artha gunas* and regarding each *gunas* belonging separately to *Sabda* and *artha*. These sets of *gunas* can be briefly explained as follows :

(A) *Sabda Gunas* (Excellence of sound):

(i) *Ojas* - compactness of sound (sord) structure, (ii) *Prasad* - looseness of sound structure, (iii) *Slesa* - Smoothness, (iv) *Samata* - Homogeneity of diction, (v) *Samadhi* - Symmetry due to alternate use of soft and florid dictions (vi) *Madhurya* - distinctness of words due to absence of long compounds, (vii) *Saukumarya* - freedom from harshness, (viii) *Udarata* - liveliness of composition (ix) *Arthavyakti* - easily apprehended meaning and (x) *Kanti* - brilliance, richness of words.

(B) *Artha gunas* (excellences of sence):

(i) *Ojas* - maturity of conception (ii) *Prasada* - clarity of meaning due to absence of verbosity, (iii) *Slesa* - Commingling of many ideas, (iv) *Samata* - non relinquishment of proper sequence of ideas, (v) *Samadhi* - grasping of the original meaning arising from concentration (vi) *Madhurya* - the strikingness of the expressed ideas, (vii) *Saukumarya* - Freedom from disagreeable ideas (viii) *Udarata* - absence of vulgarity, (ix) *arthavyakti* - explicitness of ideas which makes nature of things clear, (x) *Kanti* - brilliance of the rasas.

In *Vamana's* view *gunas* are definite excellences in all poetry indispensable to poetic appeal. All poetry should adhere to these formulas like *gunas*. The quality of literature depends upon the number of *gunas* used. Thus '*Vaidarbhi*' which possesses most of the *gunas* when used becomes best of literature. The *guna-riti* theory too concerns itself only with the form of poetry. Analysis of form without any consideration to content fails to reveal aesthetic worth. Although *Vamana* accepted *rasa* in poetry as inherent, that too is considered an excellence of form. *Gunas* and *riti* is are objective entities, and in declaring *Vaidarbhi* *riti* as poetry par excellence, *Vamana* attempts to set up an objective norm to judge poetry with.

To Vamana, poetry was not an assortment of *alamkaras*. He had realised that some peculiarity of diction differentiated creative writing from scientific and normal speech, and this could be possible only because of some poetic qualities. '*Saundarya*' (poetic appeal) was considered to be the purpose of poetry and this was to be achieved by the inclusion of *gunas* and *alamkaras* and the exclusion of poetic blemishes. Poetry was a happy blend of all these virtues.⁴

Vamana never agreed that poetry is the result of the collection of words with an accepted ideas and decorated with figures of speech. On the contrary he realises the aesthetic element, soul which brings liveliness. He considered *Riti* to be their soul. To his consideration, *Visvanatha* comments, "By *Vamana* it is said that *riti* is the soul of poetry. But it is not so. *Riti* is merely a special form of verbal collocations, and verbal collocation bears the nature of arrangement of subordinate elements. The real souls (of poetry) is quite different from such an activity.⁵

After *Vamana*, *Kuntaka* in *Vakroktijivita* made contribution to the *guna-riti* theory remedying some of the defects of Vamana. But the *Riti* system never appears to have .. Very great influence, and its existence was comparatively short-lived. There is no that like the *Rasa* and the *alamkara* system., it left its impress on later theories, but it never found a serious champion after '*Vamana*'. Once poetry was explained in terms of *rasa* and *dhvani* the *riti* concept could claim no more recognition than as a subordinate *Kavyanga*.

** ** *

REFERENCE

1. Kavyalamkara Sutra/vritti, Vamana, I, ii, 9-13.
2. Dhanyaloka, Anandvardhana ka. 3/46.
3. Outlines of Sanskrit poetics, G. Vijaya Vardhana, pg. 69.
4. Outlines of Sanskrit poetics, G. Vijayavardhana, pg. 72.
5. Kavyalamkara Sutra-vritti of Vamana I, ii.10.
6. Sahityadarpan of Visvanatha, Ch.I, p. 28.

6. The Aucitya Theory

The principal of *aucitya* (appropriateness) had been indirectly reckoned with from the time of the earliest writers on the theory of poetry in Sanskrit. *Bharata*, the earliest known critic has been dealt at length on appropriateness in the way of speaking, modulation of voice, musical tunes, dress and make up - all suiting to the *Rasa and Bhava*. Thus propriety or appropriateness has been recognised as the secret of success of a dramatic performance or a poetic creation. In the hands of *Bhamaha*, *Dandin* and *Rudrata*, the theory of *aucitya* flourished. In the treatment of *alamkaras* the term was used several time by *Rudrata*. *Anandvardhana* gave very high place to *Aucitya*. *Kuntaka* too gave important place to it ultimately, it was *Ksemendra* who lightend this concept to its extreme. He considered *aucitya* to be the *jivita* (life) of poetry. In his valuable treatise *Aucityavicaracars*: *Ksemendra* elaborated the view expressed in *Dhavanyaloka*.

Ksemendra explains the terms *Aucitya* in the following way: that which is suited to a certain thing is called proper, *ucita*, the abstract notion of which is '*Aucitya*', propriety. Between *angin and anga*, propriety is perfect harmony. This is the reason why *Ksemendra* considered it is the secret of poetic appeal. He says: *ucitam prahuracaryah sadrsam kilayasya yat ucitasya ca yo bhavastadaucityam pracaksyato*. "*Aucitya* is the condition of being proper when one thing befil another, or when things suit each other well and match perfectly, they may be said to be proper or appropriate. Such matching or fitting quality is *aucitya*.¹ *Aucitya* is harmony and in one aspect it is proportion between the whole and the parts, between the chief and the subsidiary. This perfection is all the morals and beauty in art. At the final stage of its formulation as a theory explaining the secret of poetic appeal, *Aucitya* is stated to be the *jivita*, life-breath, of poetry. This *Aucitya* proportion and harmony on one side and appropriateness and adaption on the other, cannot be understood by itself but pre-supposes that to which all other things are harmonious and appropriate, viz. *Rasa*, the 'soul' of poetry.²

The principal of propriety is a vast and is applicable to various parts of *Kavyangas* (parts of poetry). They area: (word) *Pada*, *Vakya* (sentence) *Prabhandhartha* (meaning of composition) *guna* (excellences) *alamkarana* (figure of speech), *rasa* (rasa), *Kriya* (verb) *Karaka* (syntax) *Linga* (gender) *vacana* (number) *visesaha* (adjective) *upasarga* (prefix) *Nipata* (indiclinable), *Kala* (tense), *desa* (locality) *Kula* (family), *vrtta* (choice), *tattva* (truth) *sattva* (force), *abhipraya*

(purpose), *svabhava* (reality), *Sarasangraha* (winding up of sense), *pratibha* (creative genius), *avastha* (stage), *vicara* (thought) *nama* (nomenclature), and as is benediction).³

In his text *Aucityavicaracharacha* he has given detailed explanation of all these aspects of *aucitya*. The appropriateness and inappropriateness of each of the above mentioned aspect are explained. In his analysis he not only criticises the eminent writers but also bring insight in own faults, which shows his sense of aesthetic judgement.

'Appropriateness is the abiding life of poetry that is endowed with *rasa*.⁴ Ksemendra passionately declares the essentiality of *aucitya* in poetry. Every *Kavyangas* (parts of poetry) when used with appropriateness only then it brings the real essence of poetry. In the absence of *aucitya* the *alankara*, *guna* are all useless. These are all external requirements of poetry while *aucitya* is the *jivita* (life) of poetry. This is applicable to *vakrokti*, *riti*, *dhvani* too and this is the reason why Ksemendra declares all these components subordinate to *aucitya*. Even in case of *rasa* appropriateness is essential.

"If the girdle were to be worn on the neck, or the brilliant necklace on hips, the anklet on the arm or the bracelet on the foot, or of might were shown on these subjugated or compassion on enemies who will not be the object of ridicule? In the same way neither *alankara* or *guna* in parts any beauty without propriety.⁵

Different flavours when mixed by an expert cook gives an extraordinary pleasant taste. In the same way when non-contradictory *rasas* are put together cleverly, they provide unusual poetic beauty. Ksemendra emphasizes the need for *aucitya* in all such combinations. A subsidiary *rasa* should be introduced in such a way that the main *rasa* benefits by it. His concept of *aucitya* in combination of *rasas* is based on *anga-angi-bhava* relationship of *rasa*.⁶

The theoretical difference of Ksemendra's exposition of *aucitya* from that of the *dhvanivadin's* is that the former considers it to be the supreme source of poetic appeal - the life of poetry-superior to either *rasa* or *dhvani*, an independent entity justifying itself.⁷ To the *dhvani* theorists, "*aucitya* is understandable without something else to which things are *Aucita*" - appropriate. *Aucitya* is a relation and that to which things are or should be in that relation must first be grasped. That is *Rasa*.⁸ Thus *aucitya* is the appropriateness of the various components of a composition in respect of principally evoked *rasa*.

Even western critics, old and new, mention the importance of propriety. According to these critics *Aucitya* is external part of the body (*Kavya*) whereas Indian critics consider *Aucitya* not only to be the internal part of the *Kavya* but, *jivita* of *Kavya*. The critics who deal with *aucitya* are - Aristotle, Longinus, Horace and pope, Aristotle has, in his *poetics & Rhetorics*, mentioned about *aucitya*. Longinus on the sublime is considered in western criticism. He is of the opinion that not only in poetry but in all arts astonishing Element is sublimating and in this same connection he speaks of *aucitya* (propriety). He has given importance to *sabdaaucitya*. Horace in this latin book *Art Poetica* - Art of poetry has given three advises - in one of which he says that *aucitya* is to be given proper attention. Thus we see latin critics gave much importance to *aucitya* in classical criticism.

The discovery and recognition of the principal of *aucitya* can be said as significant advance in the field of aesthetic. Purpose of literature is hence achieved in the absence of *aucitya*. The concept of *rasa*, *dhvani* and *aucitya* are the main stages of Sanskrit criticism. *Aucitya* is a very large principle within those *arbit* comes everything else. *Rasa* and *dhvani* including *alamkara*, *riti* and *vakrokti* obey the *Aucitya* rule of criticism. While the other three concepts, *alamkara*, *riti* and *vakrokti* deal with the external aspects of poetry, *rasa*, *dhvani* and *aucitya* with its inner contents.

"The aim of poetry (or of any art for that matter) is communication - communication of feelings and experience. On the terminology of sanskrit literary criticism, this is rasa - nispatti- evocation of rasa the process whereby the sahradhy blissfully lives through the sentiments and moods of the poet's experience, presented through his creative ability. Rasa is conveyed through the medium of suggestion (dhvani) and that alone; a task at which a grosser medium like verbal expression invariable fails. Figures of speech, dictions, turns of expression, sound patterns, imagery are but accessories, whose employment with due concession to appropriateness (aucitya) would serve as conveyors of dhvani. More over, the rasa manifesting elements (vibhavas, etc.) discharge their functions only when appropriately employed. Thus, within the bounds of rasa, dhvani and aucitya, the entire theory of aesthetics in sanskrit is comprehended."

Now the question arises whether *aucitya* should be considered as a separate school. As it has already been mentioned *Ksemendra* considered *aucitya* to be the *jivita* of poetry. With the same basis he says that all the components (*alamkara*, *raga*, *riti*, *dhvani* and *vakrokti*) should be used appropri-

ately then only the real essence of poetry is been brought. He has always given importance to the proper use of these components. Hence, *Aucitya* should be considered as the exaltalent element of, every poetic element.

** ** *

REFERENCES

1. Aucityavicaracarw of Ksemendra, Karika 7.
2. Indian Aesthetic An introduction, V.S.Seturaman, pg.246.
3. Ksemendra, Aucityavicaracarea, Karikas 8-10.
4. Ibid Karika, 5.
5. Ibid, Karikas 4-6.
6. Outlines of Sanskrit Poetics, G. Vijayavardhana, pg. 146.
7. Theories of rasa and Dhvani, Dr. A. Sankaran, p.146.
8. V.Raghvan, Some Concepts of Alankar Shastra, p. 229.
9. Outlines of Sanskrit Poetics, G. Vijayavardhana pg. 149.

7. The Anumana Theory

The anumana theory has been propounded by Mahimabhāṭṭa in his illustrious work called *Vyativiveka*. He wrote a full length book called *Vyaktiviveka* to examine afresh the true nature of the *Vyanga* sense and found out that all the varieties of *dhvani* may duly be included in the scope of *anumana* (inference). He criticised not only the conception of *dhvani* but also every word and syllable of the *Dhavanialoka*, whatever he found fault in it. But it may be observed that, Mahima had in the core of his heart a great amount of admiration for Anand and had agreement with Anand's view in most places as regards the causes, effects and the essence of *Kavya*.¹ In his first chapter of *Vyaktiviveka* Mahima Bhatta wrote verse which clears the blind sense of *Dhvani* supporters and that verse leads to them to understand *anumana* theory. The definition of *anumana* for a detail study is very vast. There are so many texts in which *anumana* comes as a major facts.

Mahima explains and recognises the phenomenon of suggestion (*vyanjana*) as poetic inference (*Kavyanumiti*). He explains that all the varieties of *dhvani* are the cases of *Kavyanumiti*. Mahimabhāṭṭa says the permanent mental status of love, sorrow, etc. belonging to poetical characters are inferred through the cognition of the *Vibhava*, *Anubhava* and the *vyabhicaribhava*, described in the *Kavya*. It is inexplicable magic of the poetry that the inferred *Sthayibhavas* lead to the exquisite pleasure of remembrance whereas the ordinary life the *sthayibhavas* as belonging to others do not lead to any such pleasure.² He accepts all the cases of *dhvani* and explains them in terms of *Kavyanumiti*. And wherever he find difficulty in applying the process of inference he totally stopped using the case.

In the *Dhvanialok*, Anandavardhana has given a detailed exposition of the nature of *Abhivyakti* though he does not give a formal definition of it as such. He has carefully distinguished *Vyanjakatva* from other functions of sound like *vacakatva* and *Gunavritti*. From his treatment, it is clear that he comprehends the illumination of an unexpressed meaning by sound or the expressed meaning as *Abhivyakti*. He includes the cognition of the unexpressed *Vastu*, *Alamkara* and *Rasa* in *Abhivyakti*. It is remarkable that Anandavardhan does not give any transcendental explanation for the realisation of *Rasa* and confines *Abhivyakti* to a purely cognitive level.

Mahimabhāṭṭa's theory of *Abhivyakti* is evidently meant as a substitute for the theory of *Abhivyakti* by Anandavardhana. The *Abhivyakti* theory

developed by Abhinavagupta offers a transcendental explanation for the aesthetic experience by incorporating the idea of the illumination of the true nature of the self.³ This explanation is greatly influenced by the aesthetic principles of Bhattanayaka who pointed out several defects in the *Utpattivada* of Lollata, the *Anumitivada* of Sankuda, and the *Abhivyaktivada* of Anandvardhana. Bhattanayaka quiet rightly points out that the theories of his predecessors do not offer any solution to the problem how *Rasenisipatti* yields pleasure in poetry and drama.⁴ His observation that the cognition of *Rasa* existing in another person cannot generate aesthetic experience is pertinent and to the point. He also correctly maintains that the theories before him cannot explain the sharing of the emotion by the reader or the spectator. Bhattanayaka's doctrine of the universalisation of emotions and the transcendence of ego in aesthetic experience are accepted by Abhinavagupta who broadens the concept of *Abhivyakti* to include all the characteristics of aesthetic experience starting from the cognition of the suggested meaning and ending in the contemplation of emotion.⁵ But it would be wrong to suppose that all these ideas are implicit in Anandvardhana's theory of *Abhivyakti*. Hence Mahimabhatta's concept of *Anumana* being its substitute, cannot be held defective on the score that it does not satisfy the conditions considered necessary by Abhinavagupta for aesthetic experience. Mahimabhatta has refuted the argument that the inference theory cannot explain aesthetic pleasure. It is not clear whether he is specifically referring to the objections raised by Bhattanayaka or Abhinavagupta. It seems that Mahimabhatta tries to explain aesthetic pleasure on the basis of the fictiveness of the emotions and the unexpectedness of its cognition. Dr. V.K.Chari also subscribes to a similar view when he maintains that it is the fictive nature of the poetic representation that makes it possible for us to enjoy it with detachment and without the impingement of *Arthakriya* or causal efficiency.⁶

However Mahimabhatta's theory of *Arumana* is useful in the explanation of the comprehension of meaning preceding apprehension of poetry. Actually the aesthetic experience is a complicated process sparked off by the reading of poem and culminating in the rapt contemplation of emotion. It has several steps. In the appreciation of poetry, it involves the comprehension of the sound, cognition of the expressed meaning, understanding the deeper significance of poetry and emotional involvement in the depicted theme. It is with regard to the comprehension of the unexpressed deeper significance of poetry that Mahimabhatta's theory of inference can serve as a key. The main objection against inference as a cognitive process is that it leaves no ground for any doubt or dispute as to the nature of the meaning cognised. This point, which is referred

to by Anandavardhana actually does not have much substance since it is common knowledge that any meaning cannot be cognised from poetry. It may also be pointed out that the combination of *Vibhava*, *Anubhava* and *Vyabharibhava*, can give rise to only the specific *Rasa* as per Abhinavagupta's dictum.⁷ Thus, it can be reasonably maintained that inference theory is really helpful for the explanation of the cognition of the unexpressed meaning.

The advent of the *Anumana* doctrine as a substitute for *Dhvani*, proposed by *Mahimabhatta* resulted in a raging controversy among his immediate successors. It is curious that Kuntaka and Mahimabhatta, the two post Anandavardhana authors who were not the adherents of the *Dhvani* theory did not have a single follower for their poetic doctrines. The poeticians coming after Mahimabhatta approached his doctrine as a *purvapaksa* to the *Siddhanta*, viz. *Dhvani* is essentially distinct from all other factors of poetry and all other cognitive functions like *Abhidha*, *Laksana* and *Anumana*. They tried to demolish the *Anumana* Theory by raising a number of objections to it and thus tried to defeat *Dhvani* against the former's onslaughts. It can be seen that objections of the *Anumanavedins* to the *Dhvani* theory is a lively issue in the authors of the early post Mahimabhatta's period like Mammata, Ruyyaka, Visvanatha, Vidhyanatha, Vidhyadhara. But gradually *Anumana* Theory loses its prominence and when we come to the time Appayyadiksita and Jagannatha, it has ceased to be a controversial issue at all the *Dhvani* Theory having been established firmly once for all. Hence it is not surprising that *Vyaktiviveka* also sank into oblivion and lost its prominence as the time passed.

* * *

REFERENCES

1. The Dhvani Theory in Sanskrit poetics Mukunda Madhava Sharma, Pg.51.
2. Ibid, Pg. 55.
3. Abhinavagupta, Abhinava Bharati p. 664.
4. Locana, pp. 180-182.
5. Anandvardhana, Abhinava Bharati, pg.670.
6. Dr.V.K. Chari, The soul of Poetry (Kavyatman): Some problem of defintion, The journal of Oriental Research, Madras, Vol. XXXIX, P. 53.
7. Abhinavagupta, Abhinavabharat, p. 665.